1909-1910

Local Examinations

Held by

The McGill University Conservatorium of Music

of Montreal

Throughout the Dominion

Grade I

List A

Pianoforte Music

The Nordheimer Piano & Music CO., Limited

Montreal Toronto

Pianos & Music
210 W. St Catherine St

The House of Nordheimer

Established 1840

The dignity, honesty and stability of the piano and music trade in America have been maintained for generations by a few great old houses, the original founders of which in most cases have passed away, although their policy is still carried on by their successors.

In Canada, the House of Nordheimer for seventy years has stood for what has been best in the music trade.

The name Nordheimer has ever been associated with the highest class and best productions, both in pianos and musical merchandise generally.

The Nordheimer Company has never sought to commercialize its name by a process of unscrupulous advertising and inferior manufacture.

When they commenced the construction of the Nordheimer Piano, the aim of the Company was to perpetuate the name on an instrument which would be a credit to the reputation they had already established.

It is now over thirty years since the first Nordheimer Piano was put on the market. During that time there has never been a poor piano made bearing the name of Nordheimer.

Like other progressive makers, the Nordheimer Company have, from time to time, improved their pianos, incorporating newly-discovered ideas which were of benefit in further refining the tone of the piano, and adding to the strength of its mechanism.

There has never been a question of trying to save on the cost of material; quality has been the ideal constantly sought.

The present-day Nordheimer Piano is summed up in the following extract from the "London Musical News," regarding pianos shown at the Franco-British Exhibition recently:

"In pianos, Canada leaves the Mother Country far in the rear. The Nordheimer pianos, in particular, need fear no comparison, so far as Uprights go, with any competitor, and it is a matter of congratulation that such excellent instruments are manufactured in Canada."

1909-1910

STUDIES & PIECES

FOR THE

PIANOFORTE

contained in the Syllabus of

The McGill University Conservatorium of Music

of MONTREAL

GRADE I.

LIST A.

		PAGE
JOHANN SEBASTIAN BACH	Born 21st March, 1685, at Eisenach Died 28th July, 1750, at Leipzig	
Prelude and Fugue, E minor, No. 10		2
MAX PAUER	Born 31st October, 1866, at London	
Study, Op. 11, No. 2		6
JOHANN BAPTIST CRAMER.	Born 24th February, 1771, at Mannheim Died 16th April, 1858, at Kensington, London	
Study No. 40		10
WOLFGANG AMADEUS MOZART	Born 27th January, 1756, at Salzburg Died 5th December, 1791, at Vienna	
Sonata, C minor. First Movement		14
ADOLF HENSELT	Born 12th May, 1814, at Schwabach, Bavaria Died 10th October, 1889, at Warmbrunn, Silesia	
La Gondola, Op. 13, No. 2		20
ANTON DVOŘÁK	Born 8th September, 1841, at Mulhausen, Bohemia Died 1st May, 1904	
Gigue, Op. 52, No. 3		24

THE NORDHEIMER PIANO & MUSIC CO.
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MONTREAL TORONTO

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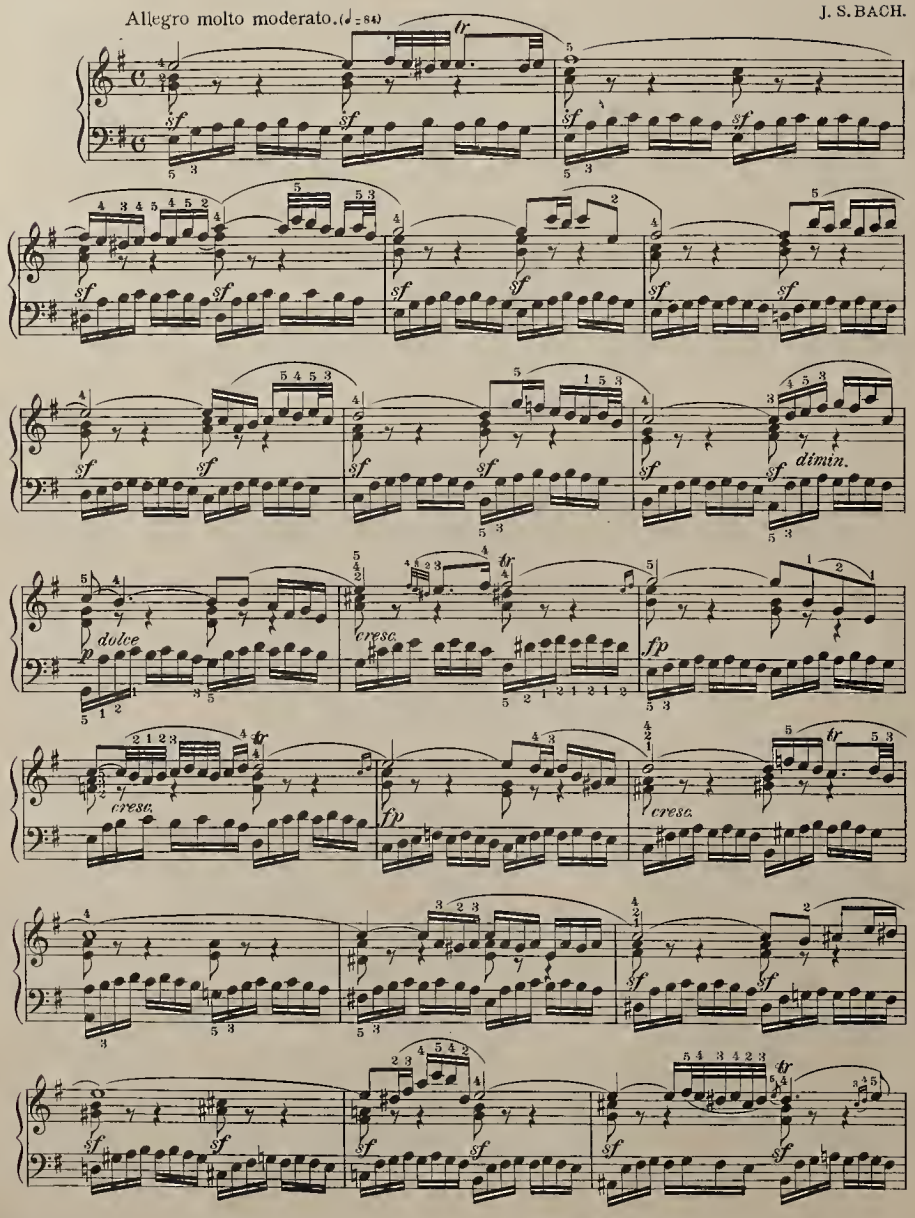
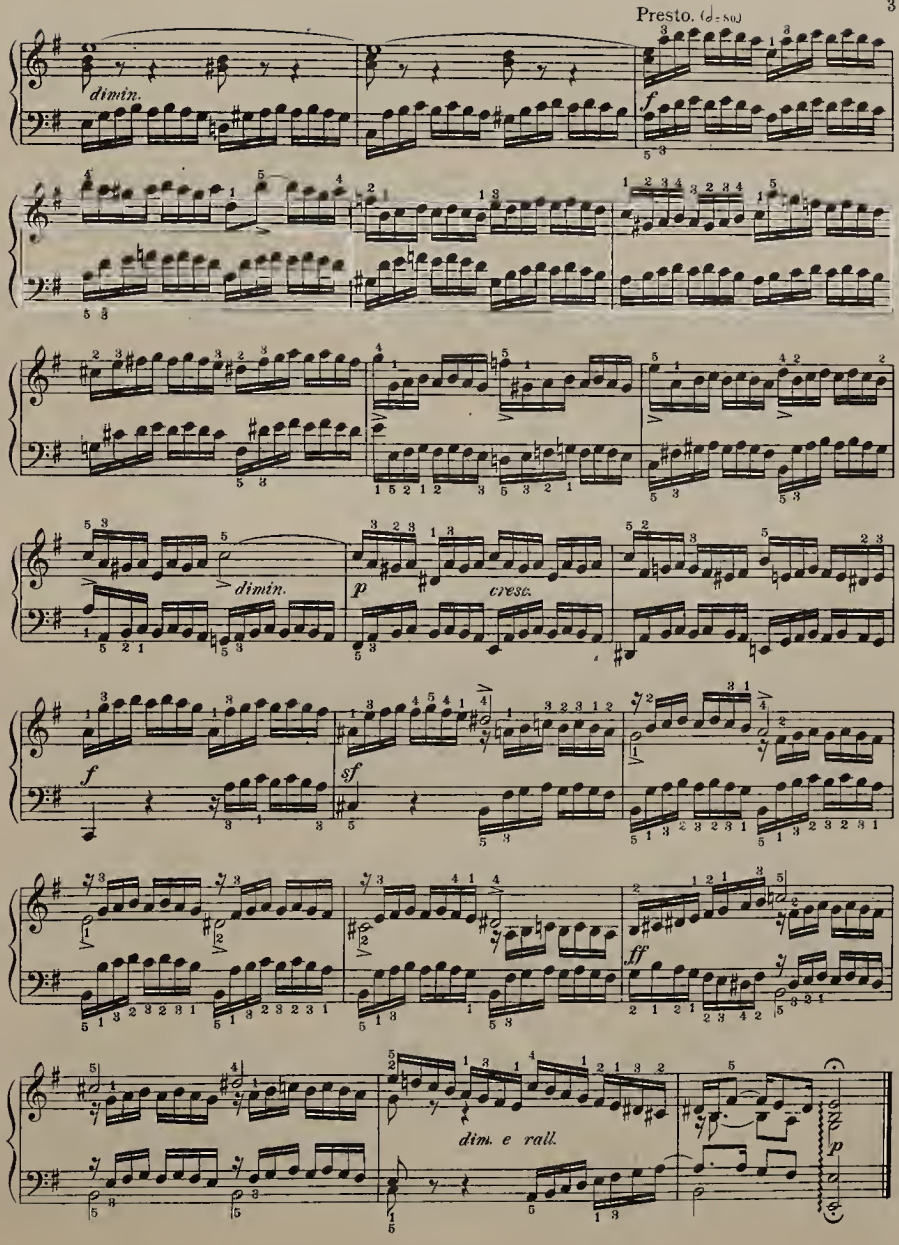
Grade I, List A.

Preludio X.

Allegro molto moderato. (♩ = 84)

J. S. BACH.

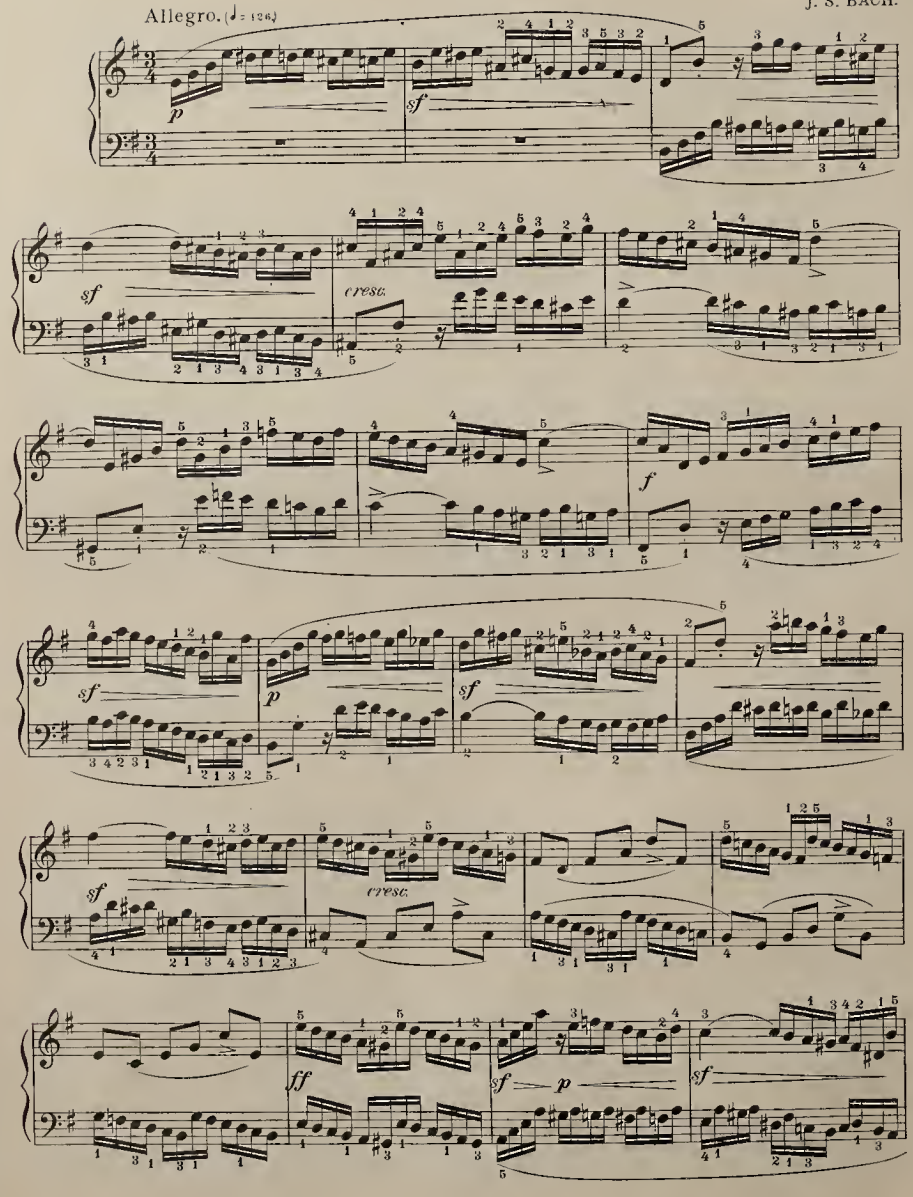


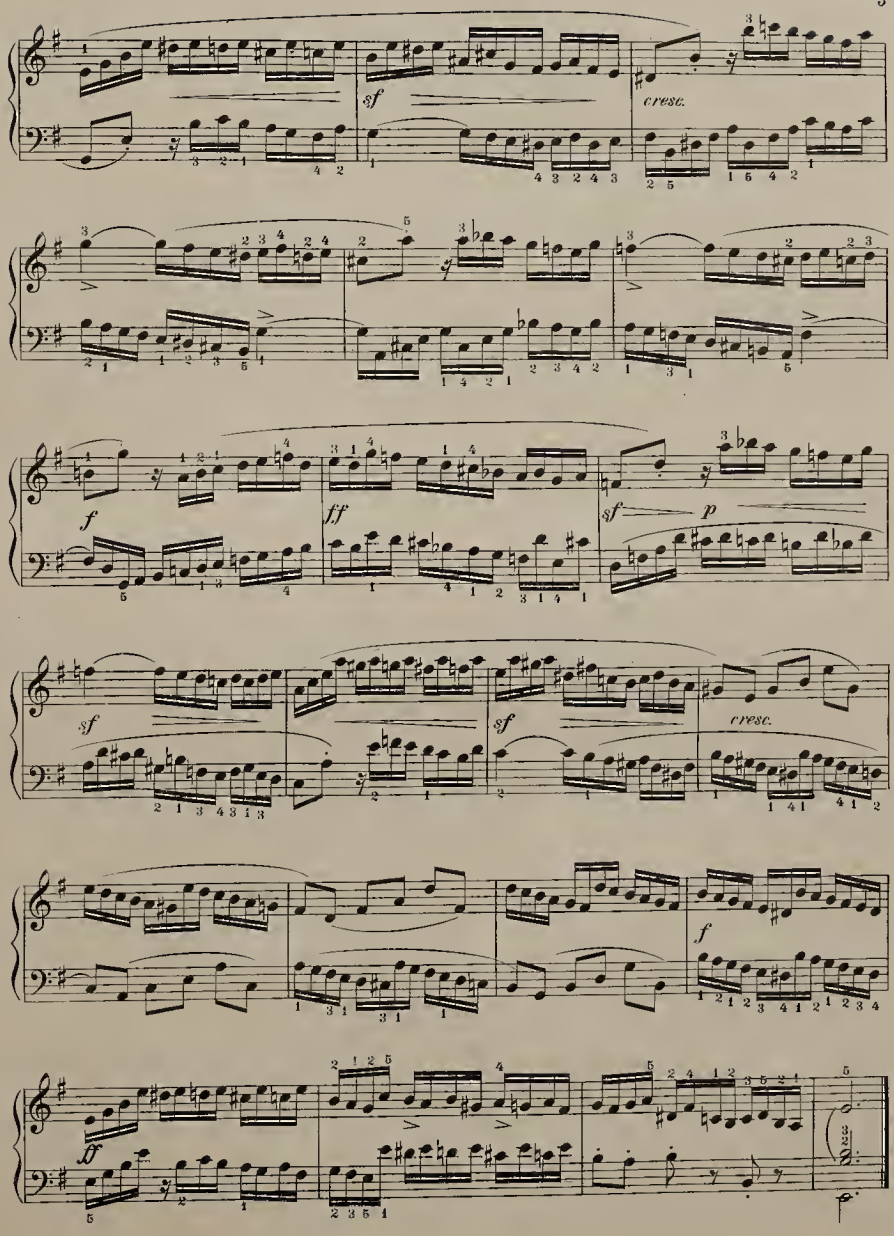

Presto. (♩= 80)
dimin.
f
dimin.
p
cresc.
f
sf
ff
dim. e rall.
rall.
p

Fuga X.

a 2 Voci.

J. S. BACH.

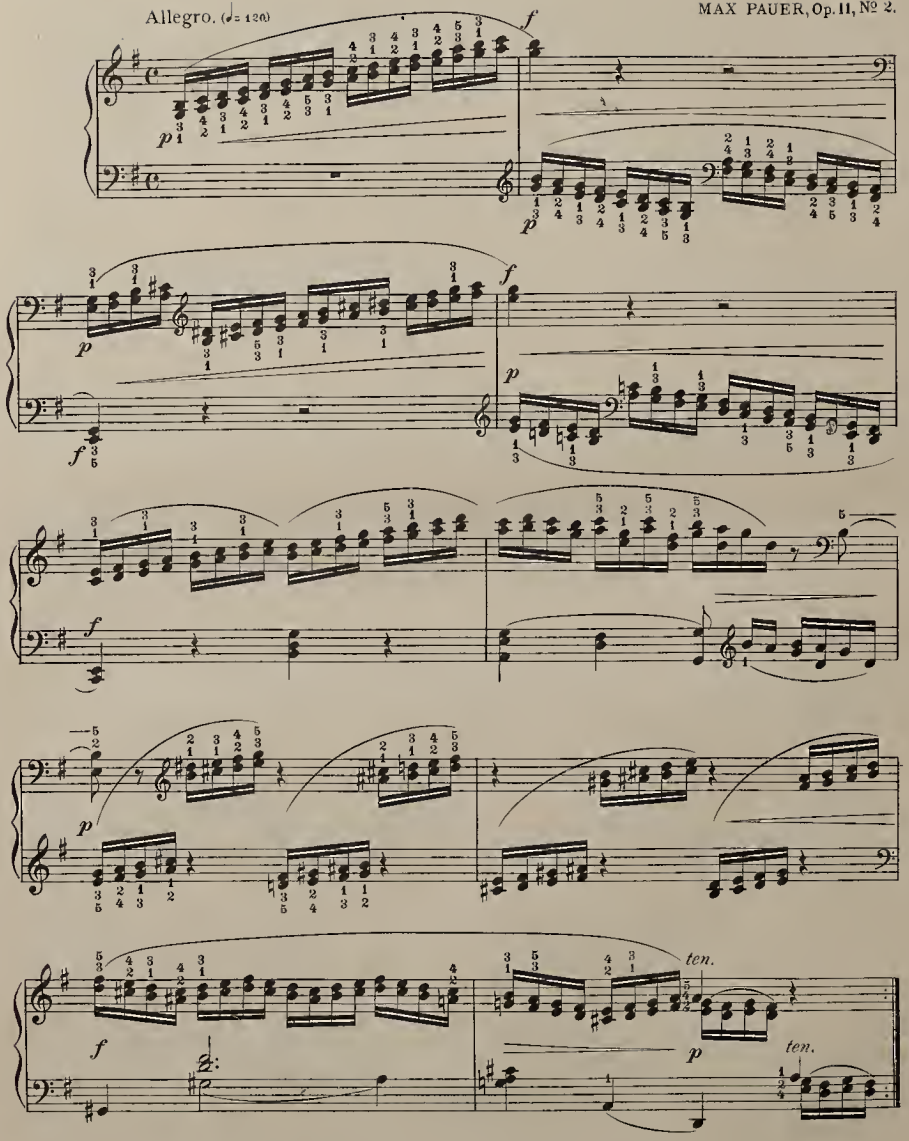


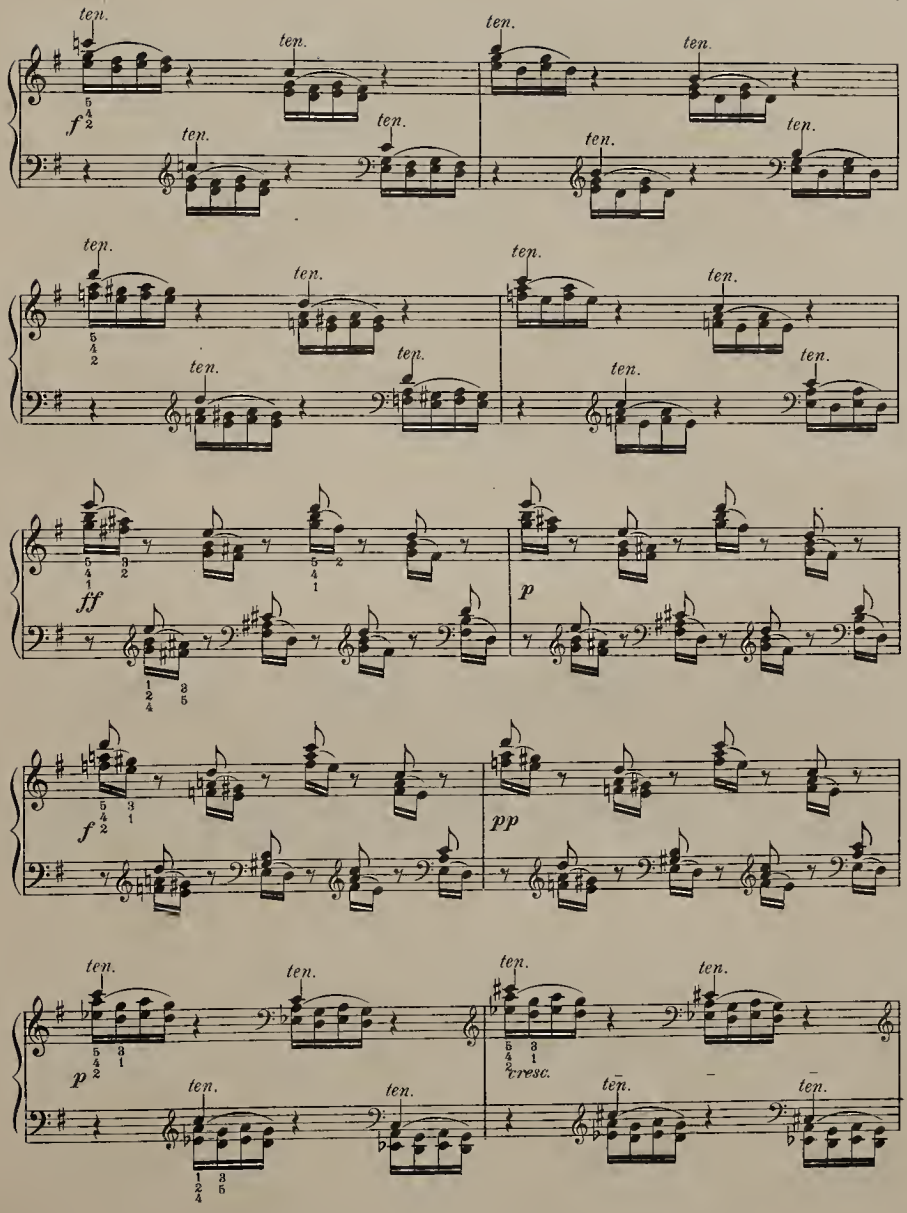

sf
cresc.
sf
f
ff
sf
p
sf
sf
cresc.
f
ff

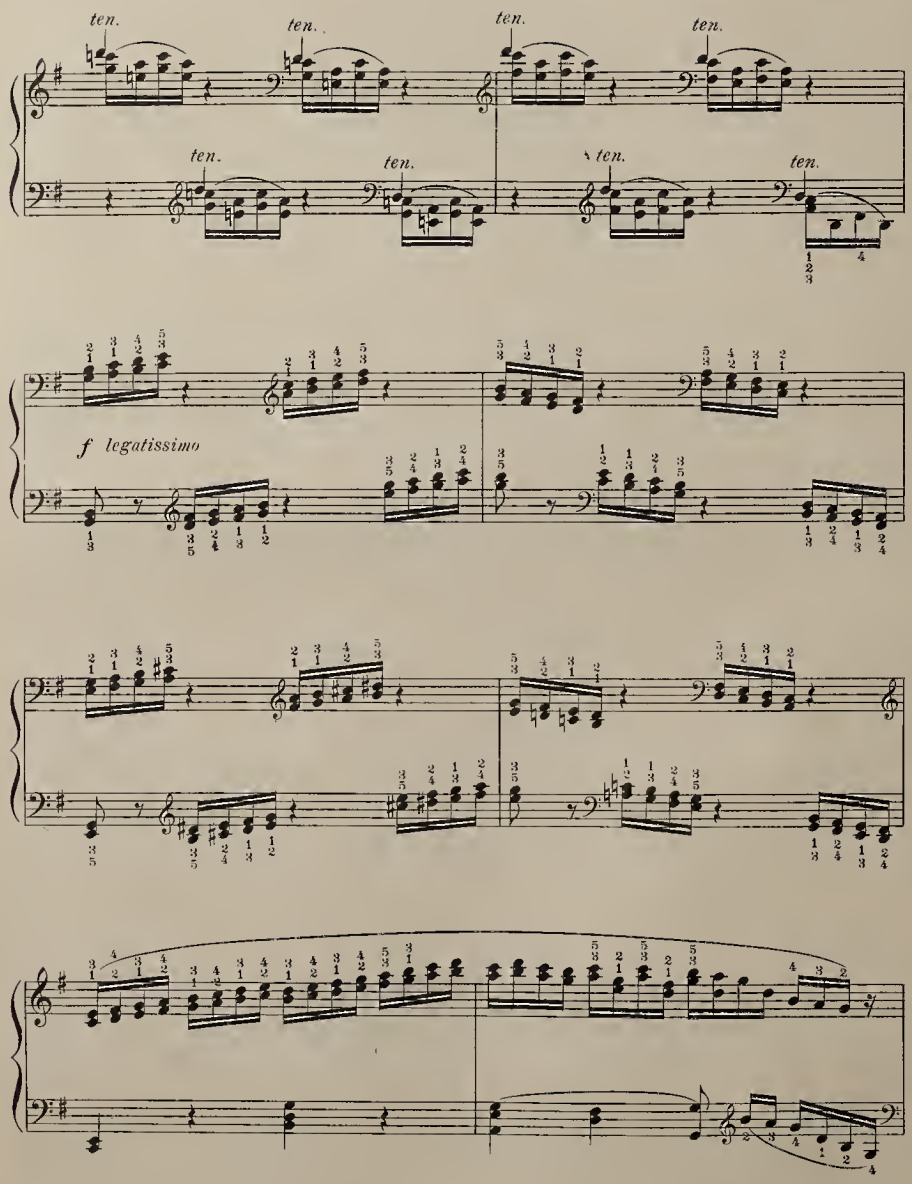
Etude.

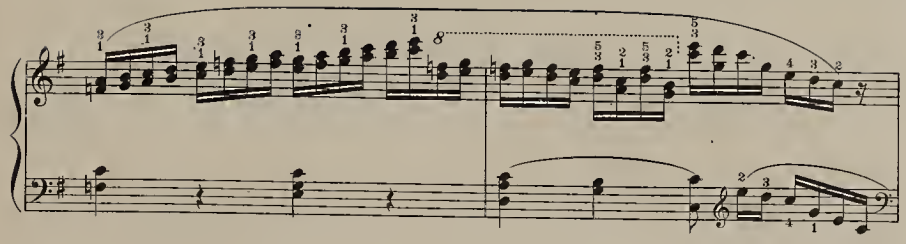
Allegro. (♩= 120)

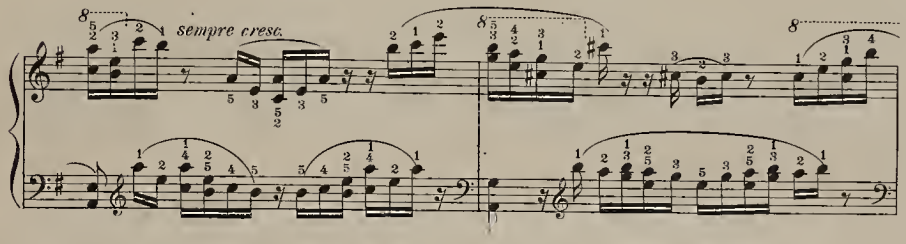
MAX PAUER, Op. 11, № 2.

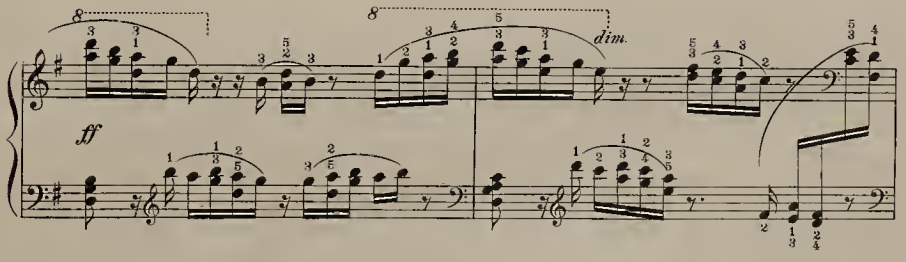


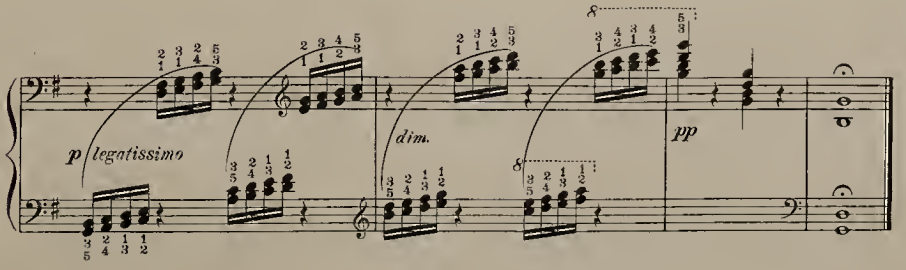

ten.
f
p
ff
pp
cresc.


ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
f legatissimo



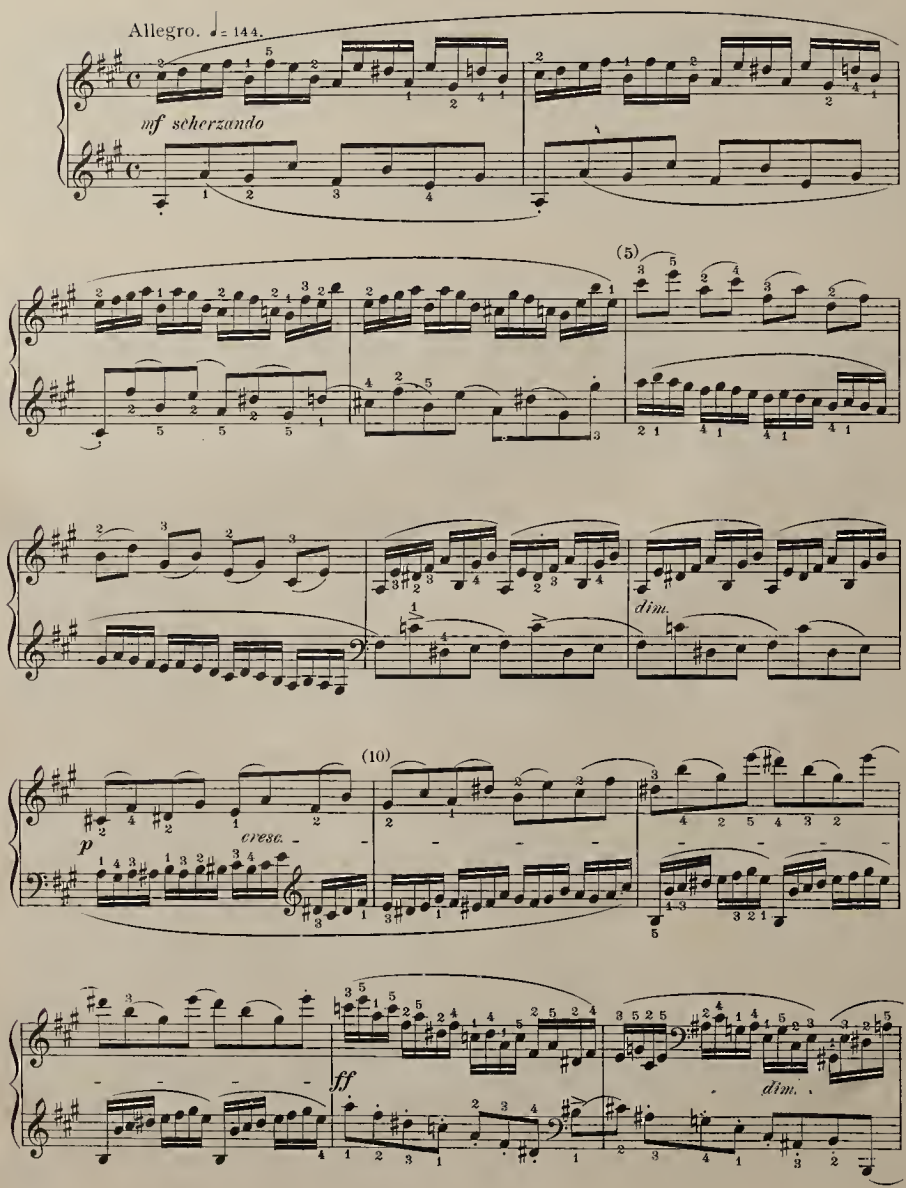

sempre cresc.

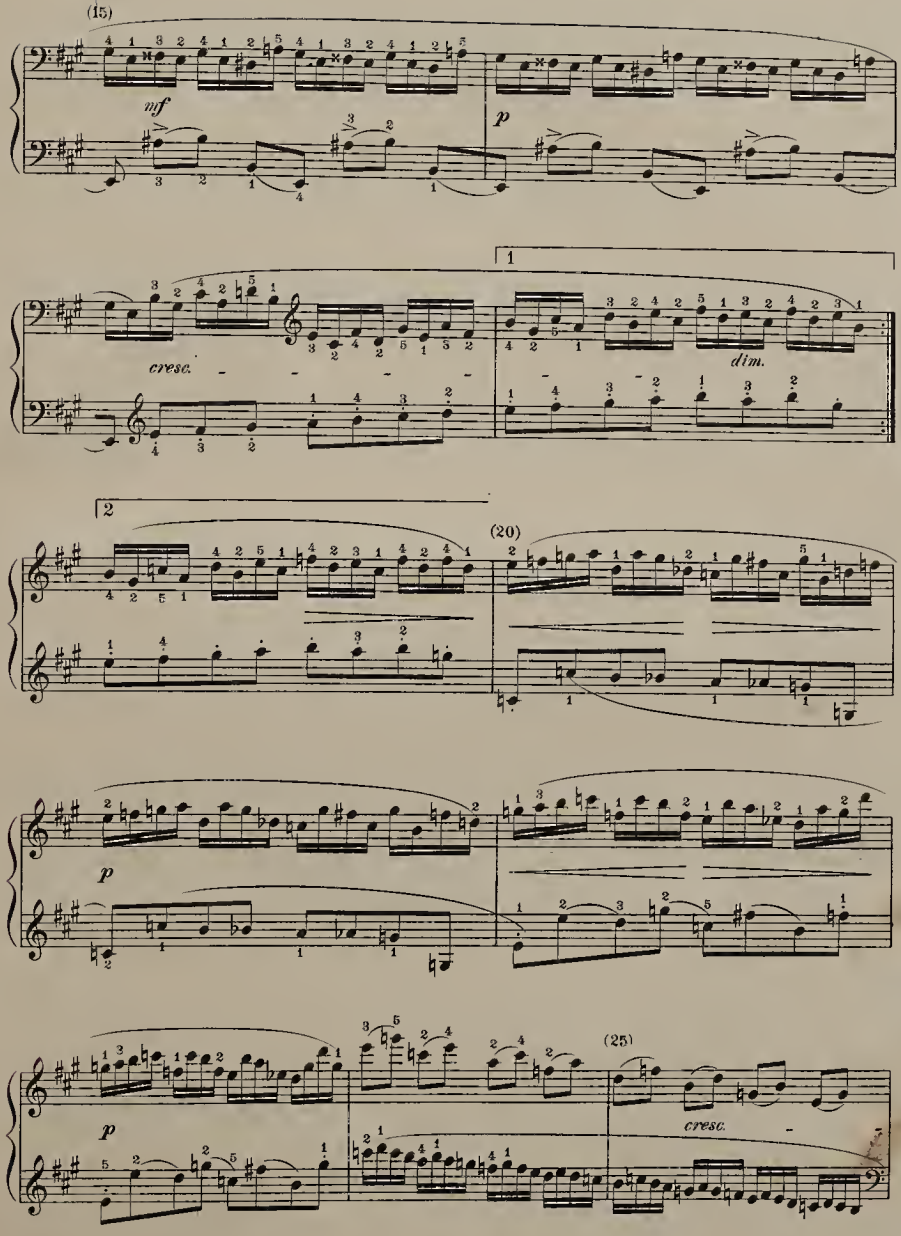

dim.
ff

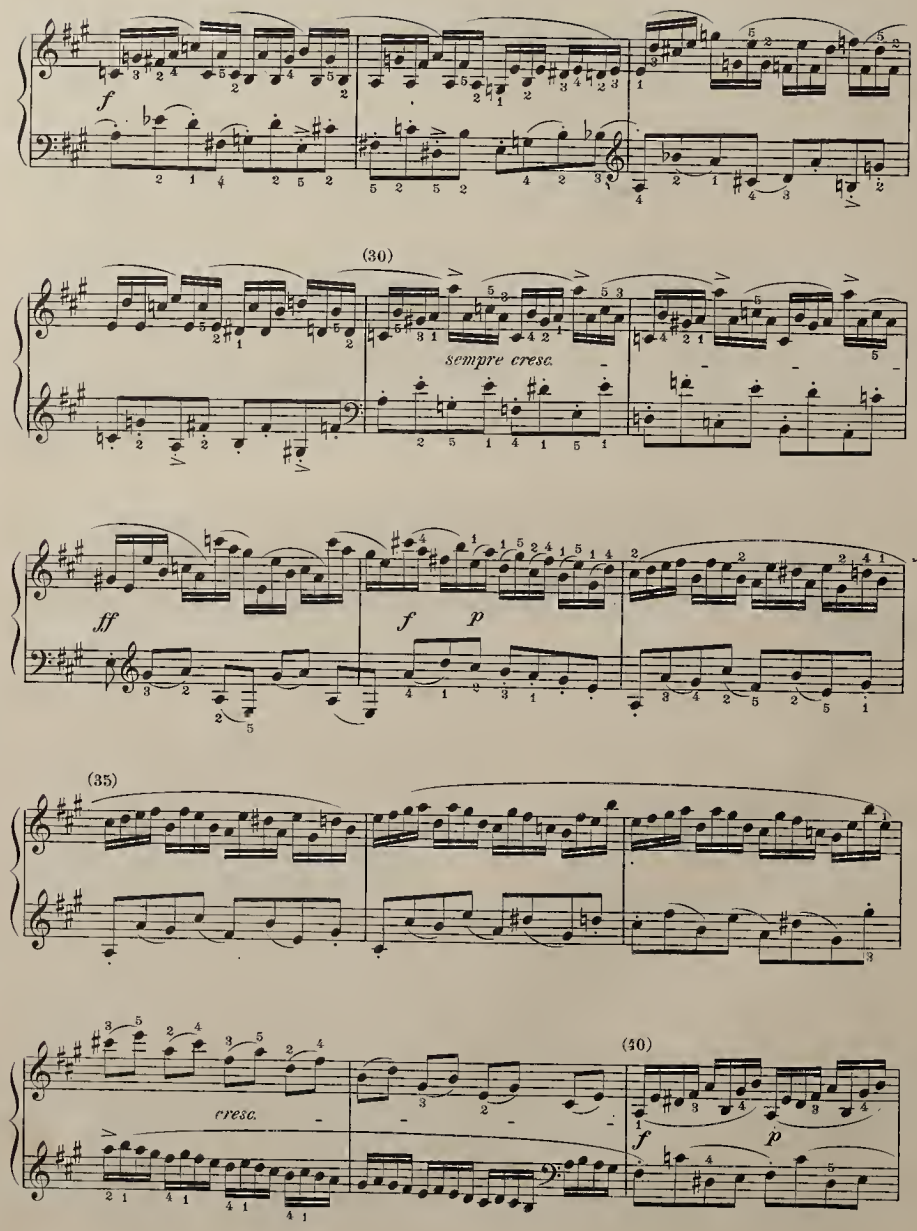

p legatissimo
dim.
pp

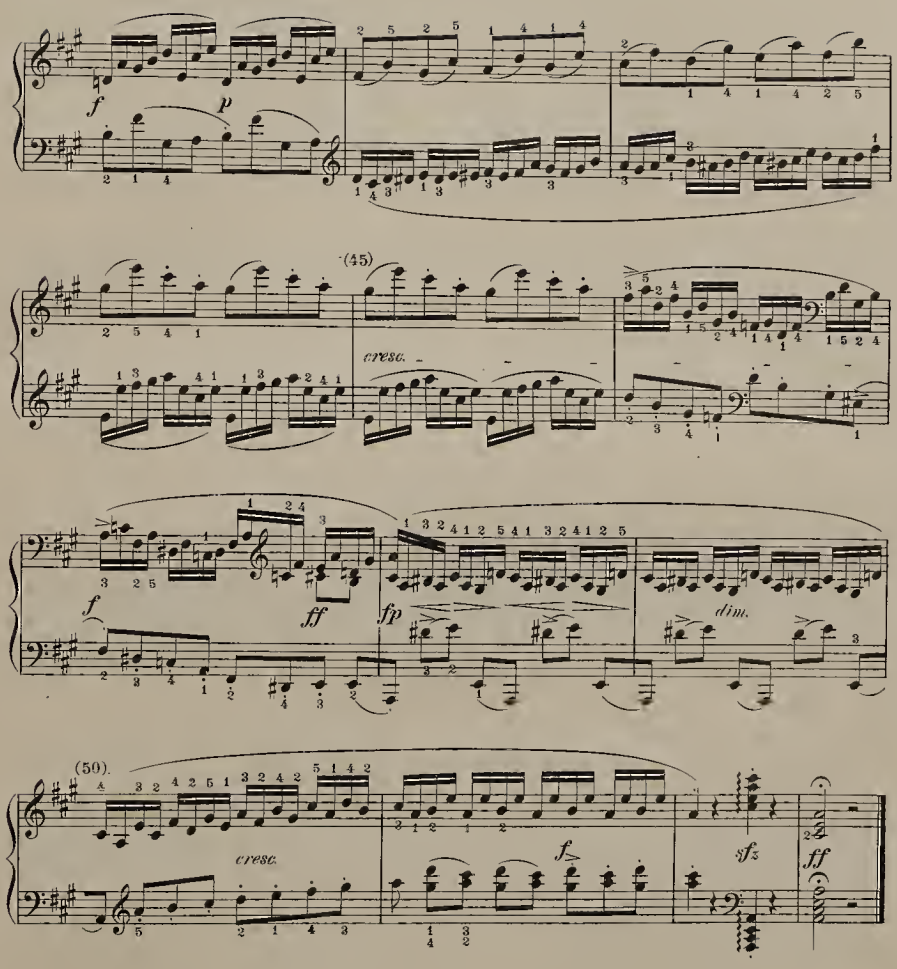
Study No. 40.

J. B. CRAMER.




(15)
mf
p
cresc.
dim.
(20)
p
(25)
p
cresc.

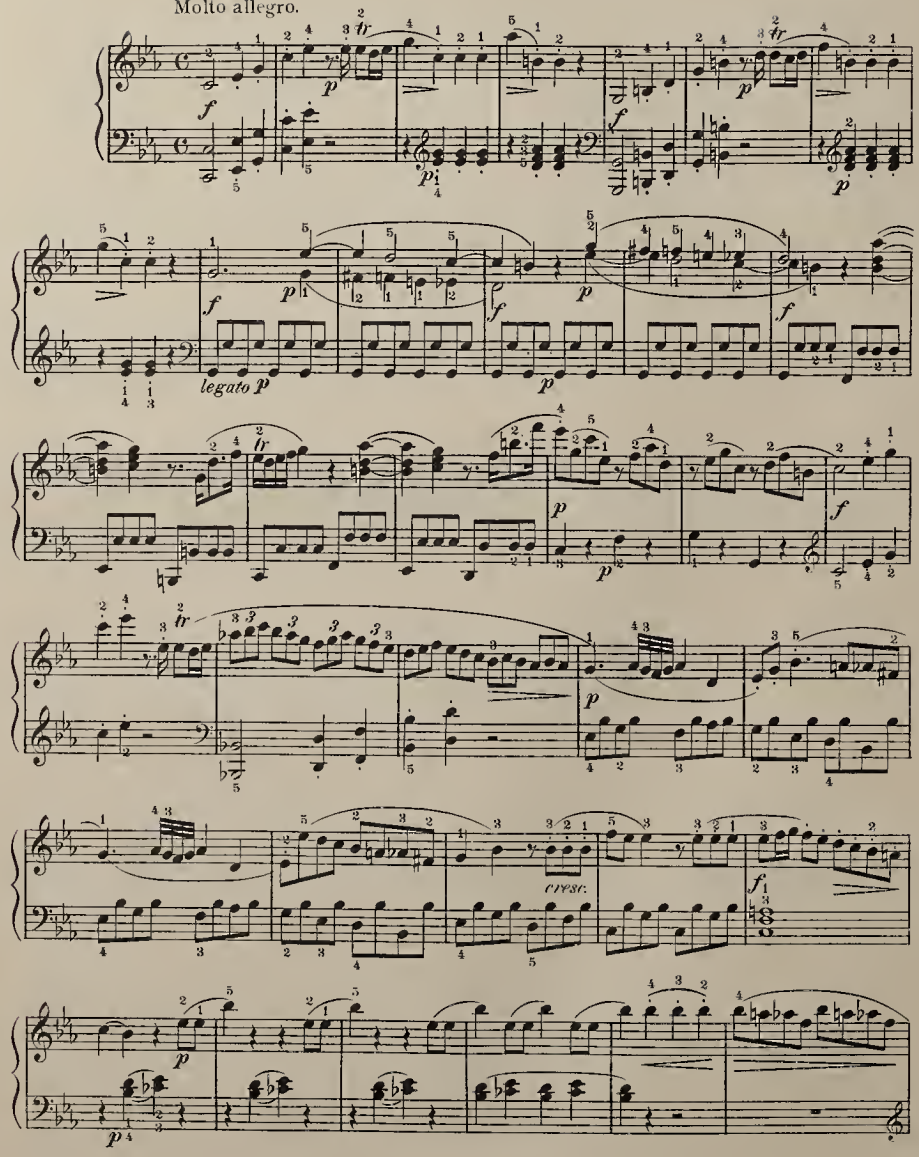

f
(30)
sempre cresc.
ff
f
p
(35)
cresc.
(40)
f
p

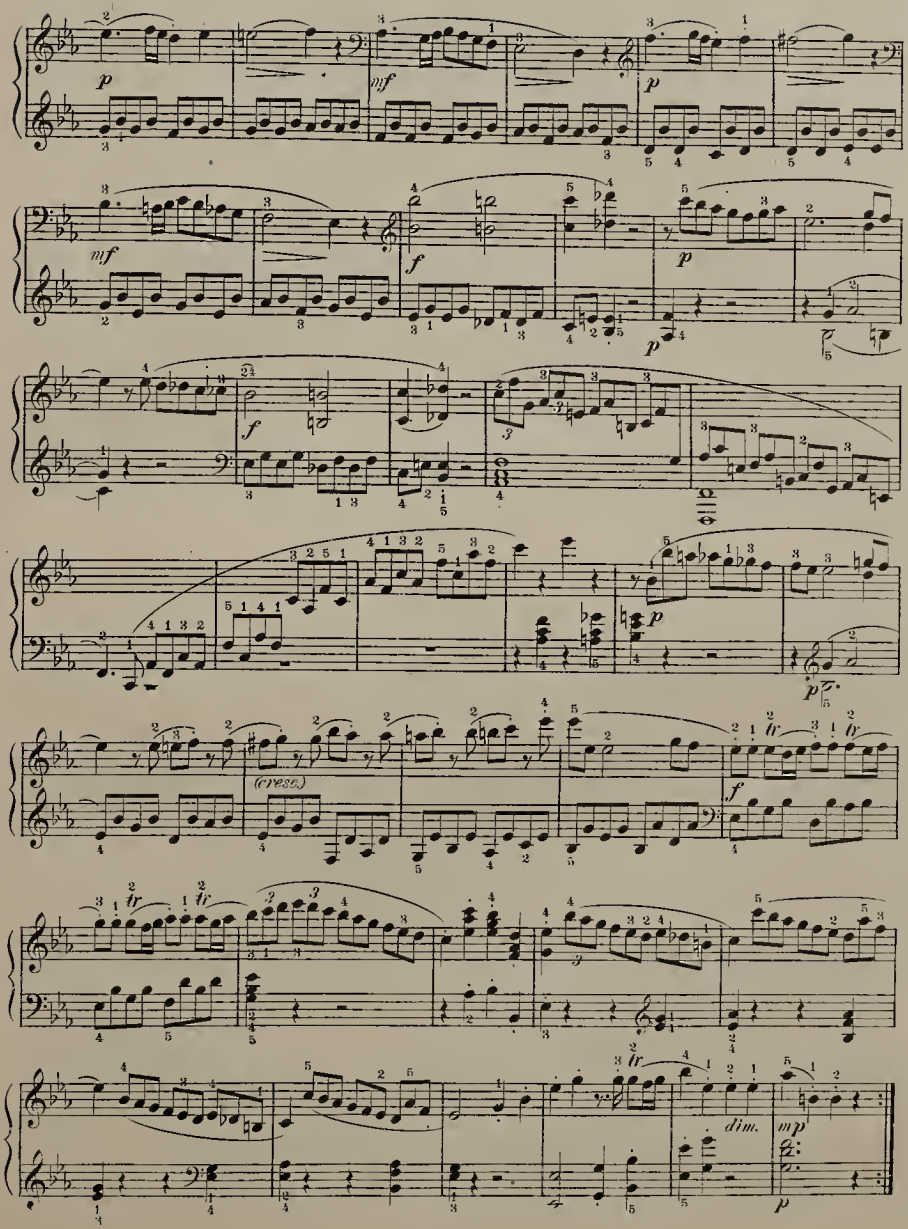

f
p
(45)
cresc.
f
ff
fp
dim.
(50).
cresc.
f
sfz
ff

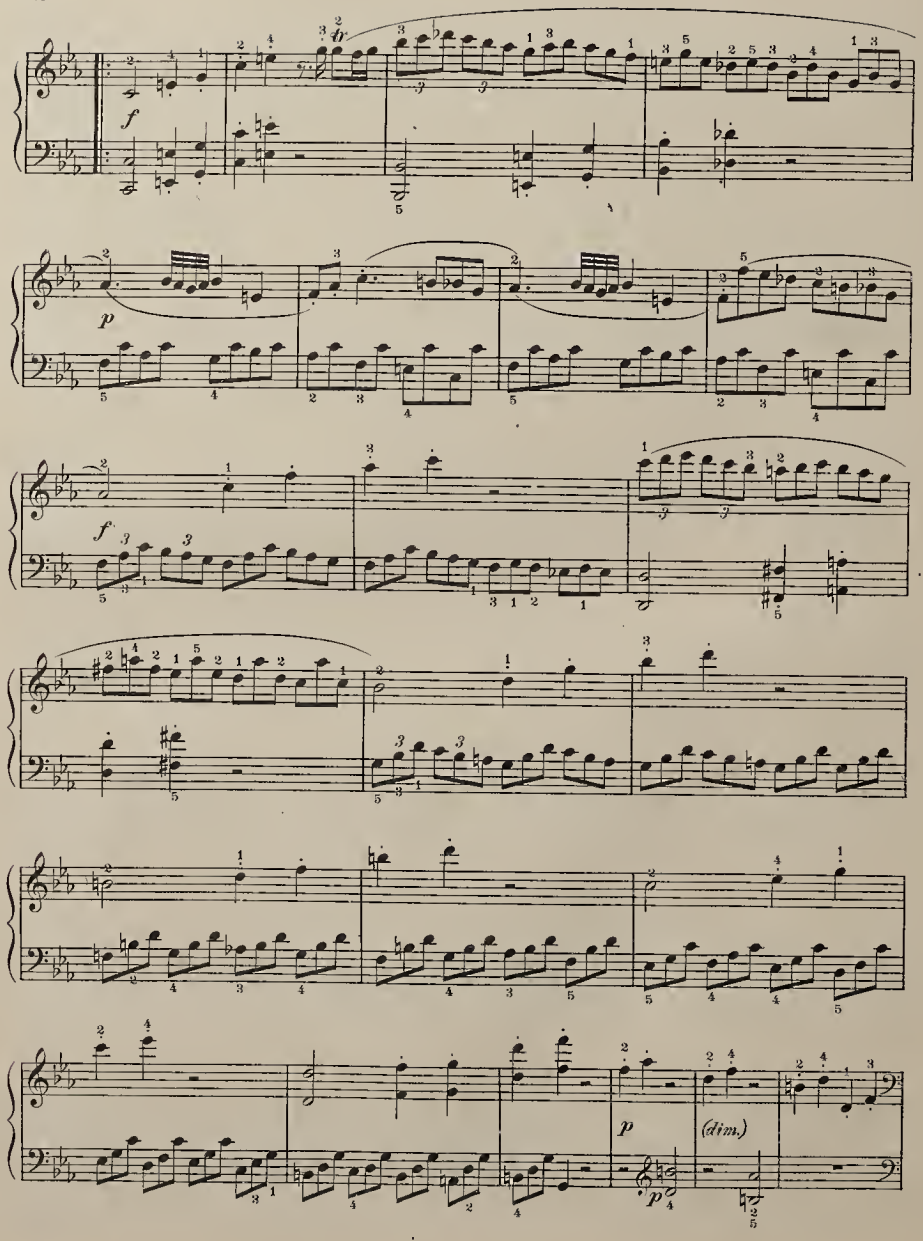
Sonata in C Minor.

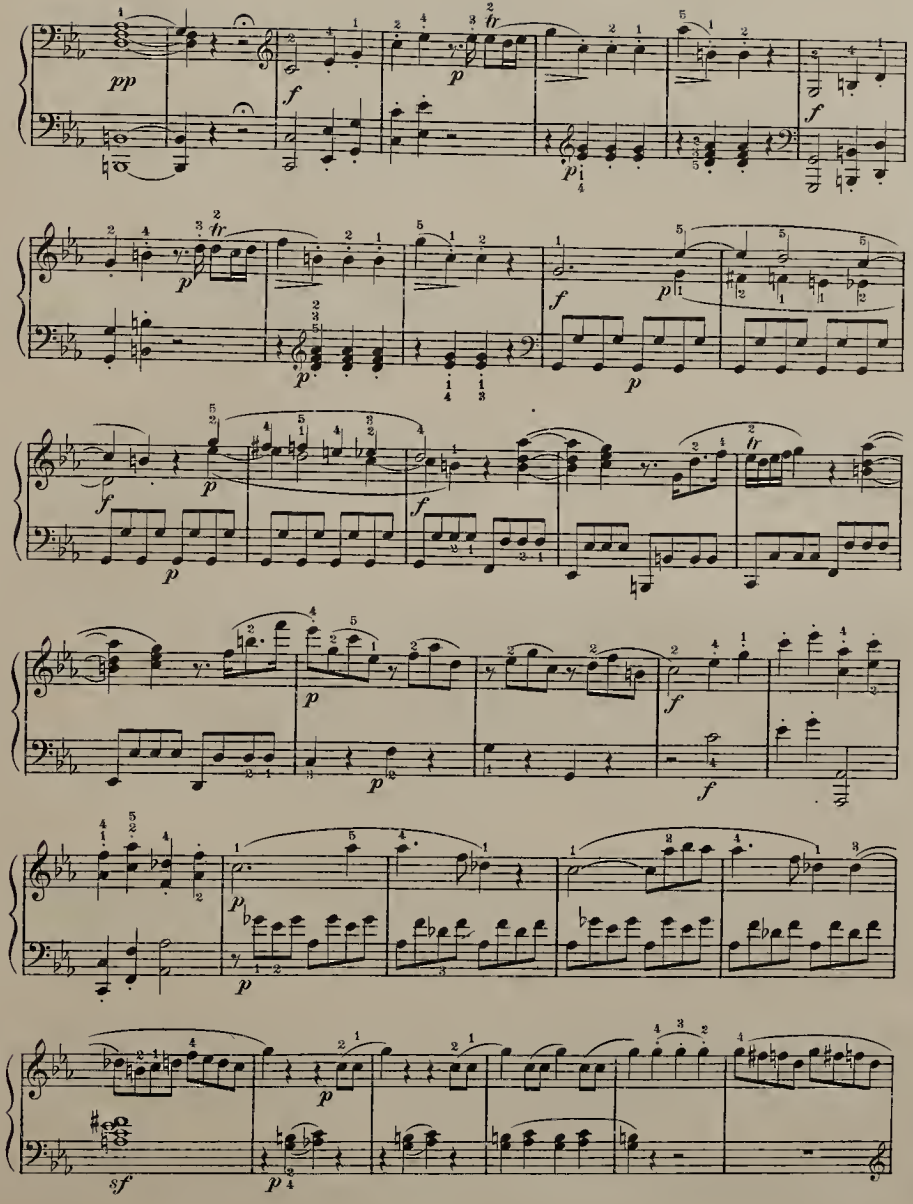
W. A. MOZART.

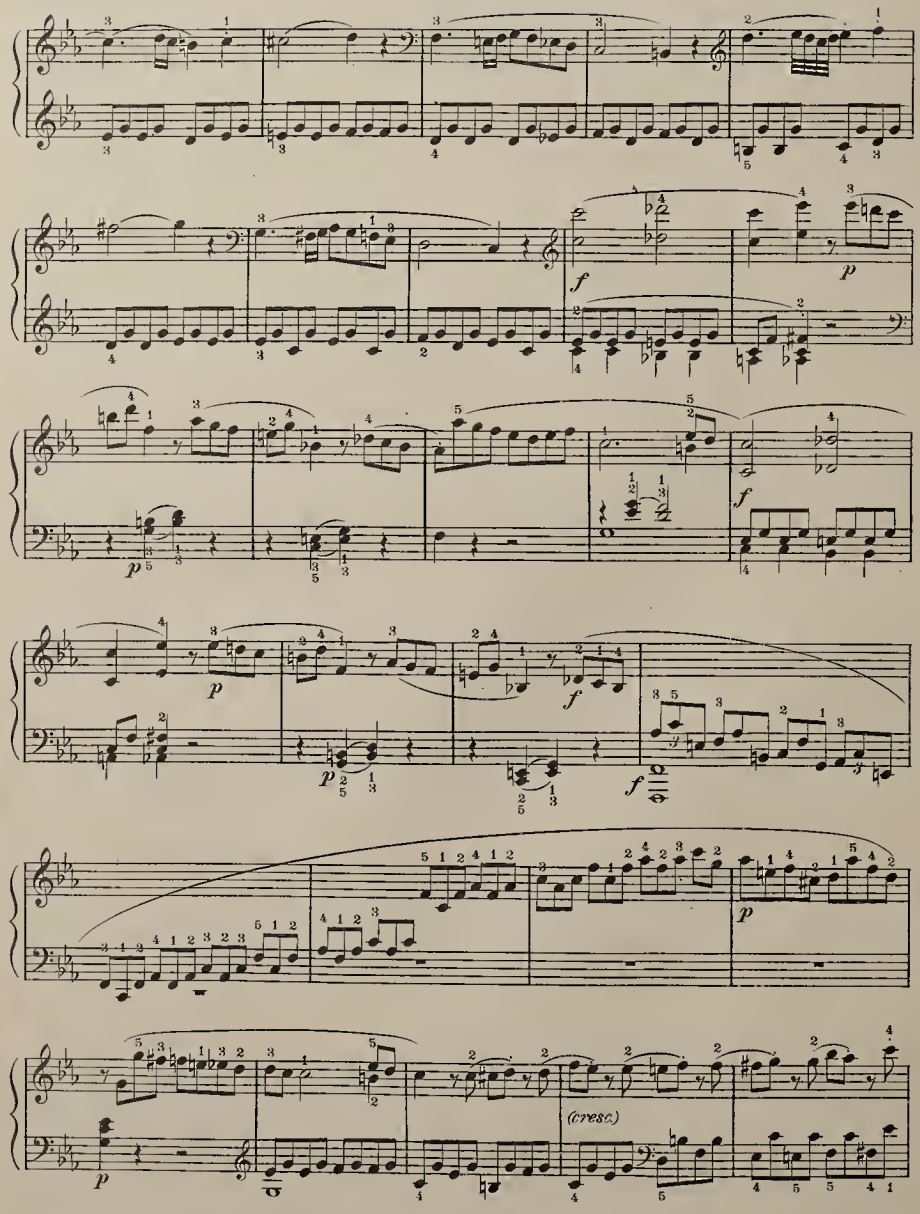
Molto allegro.

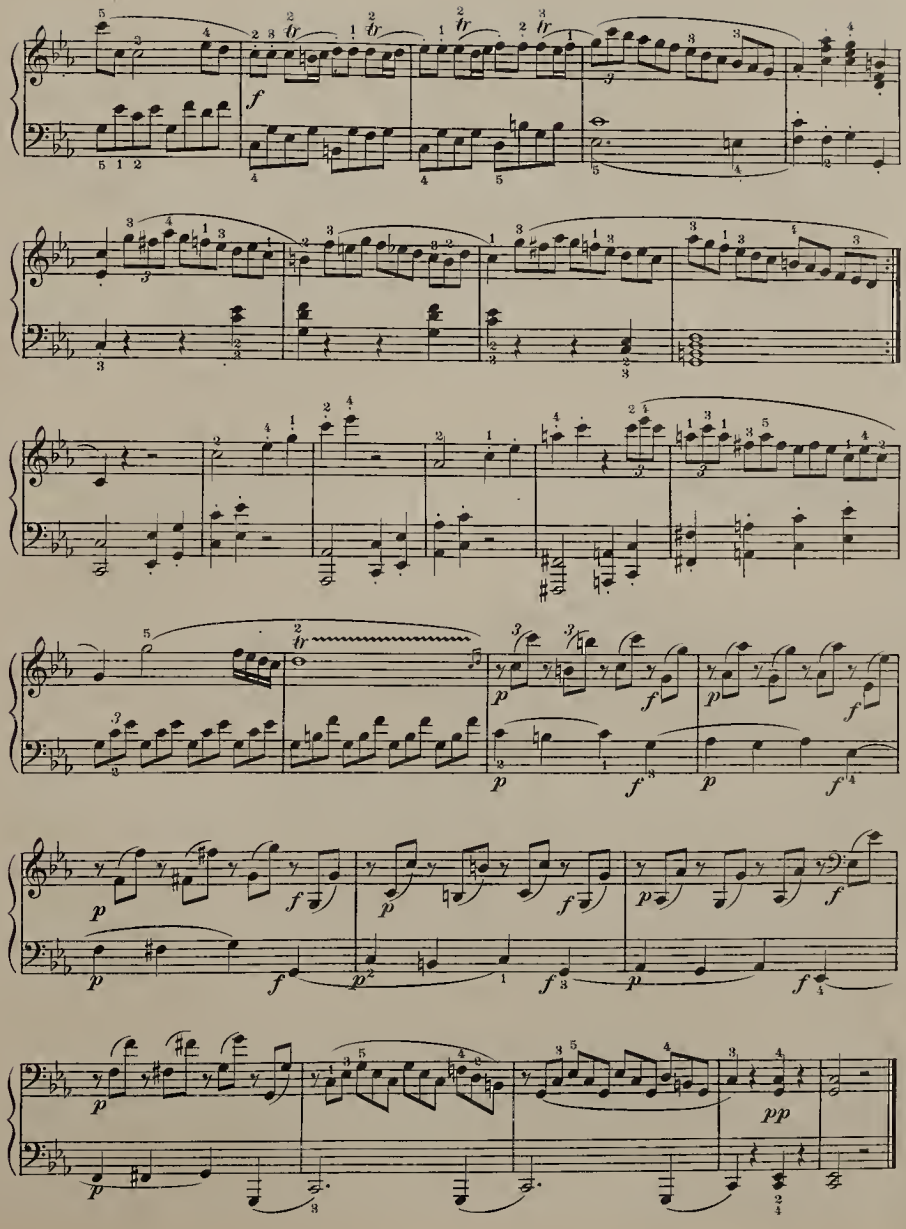



p
mf
p
mf
f
p
p
f
p
p
(cresc.)
f
tr
tr
dim.
mp
p


f
p
f
p
(dim.)
p


pp
f
p
tr
sf

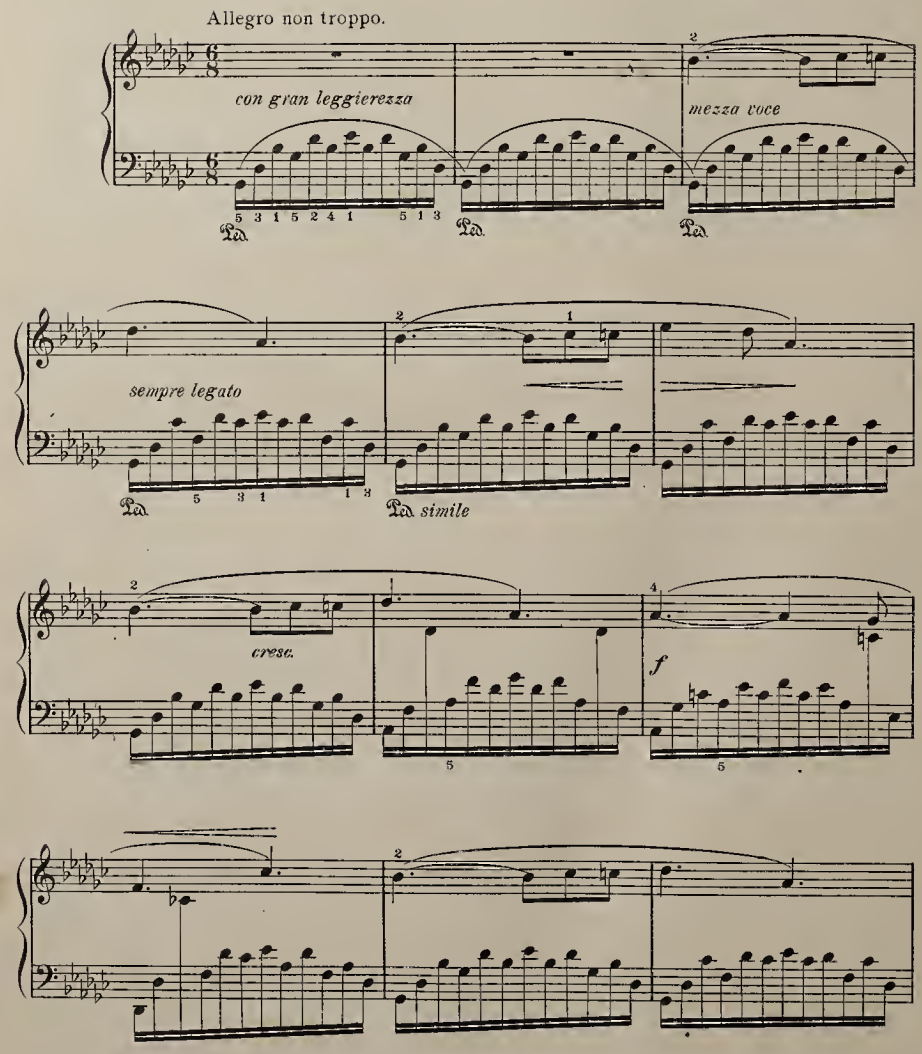

f
p
f
p
f
p
f
p
(cresc.)

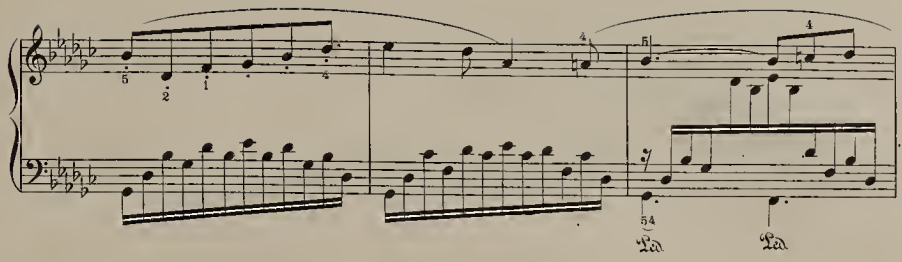


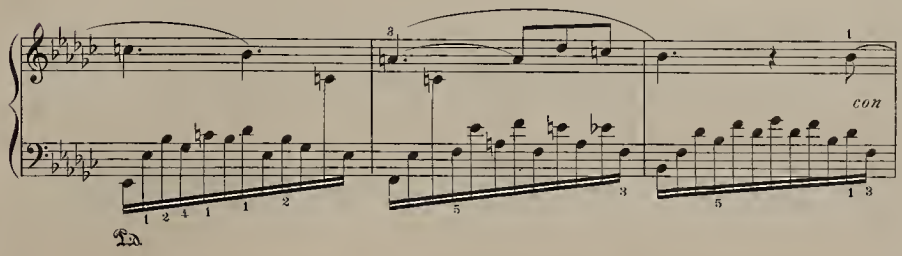
La Gondola.

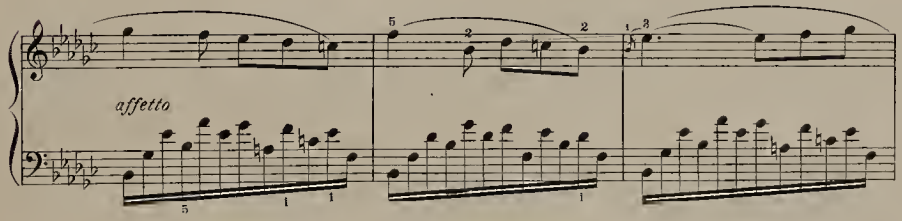
ETUDE.

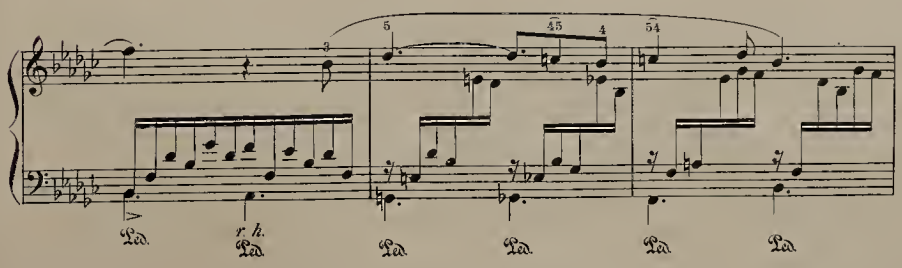
ADOLPHE HENSELT, Op. 13, № 2.

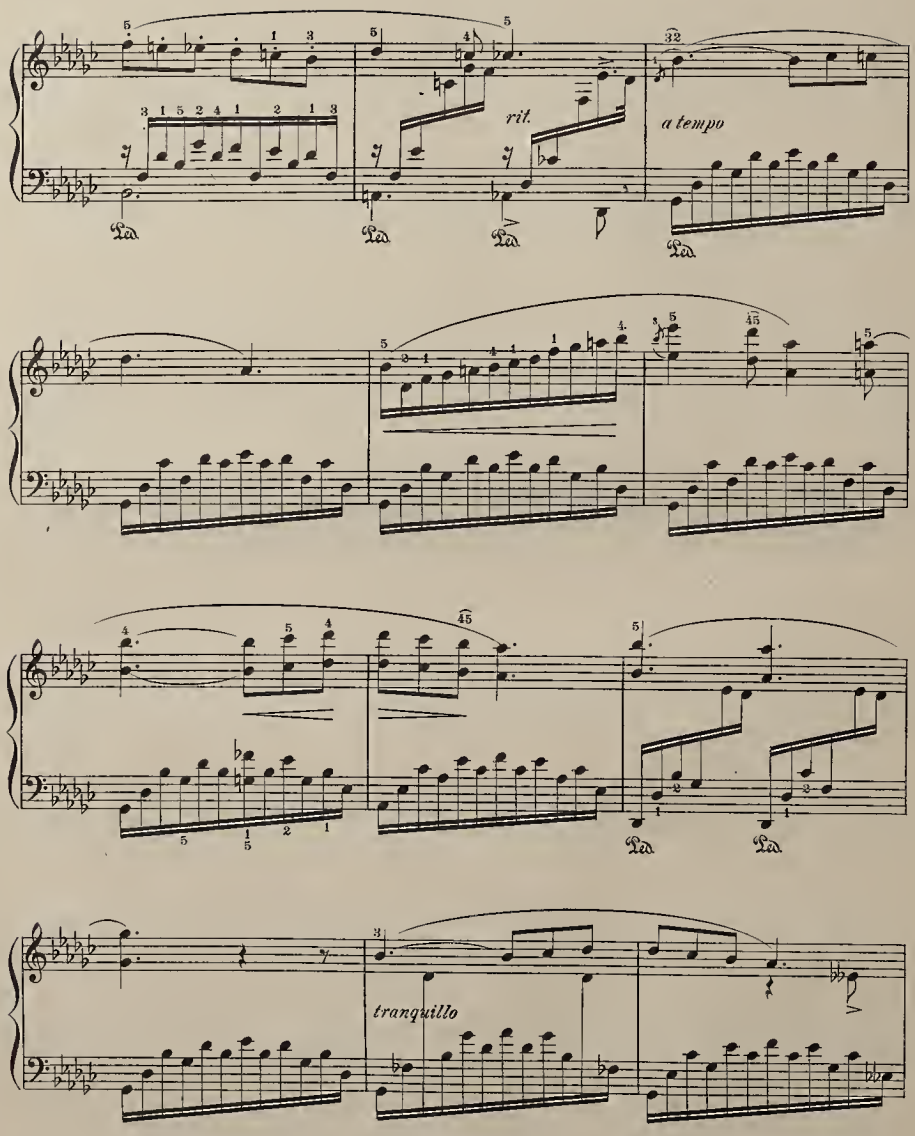


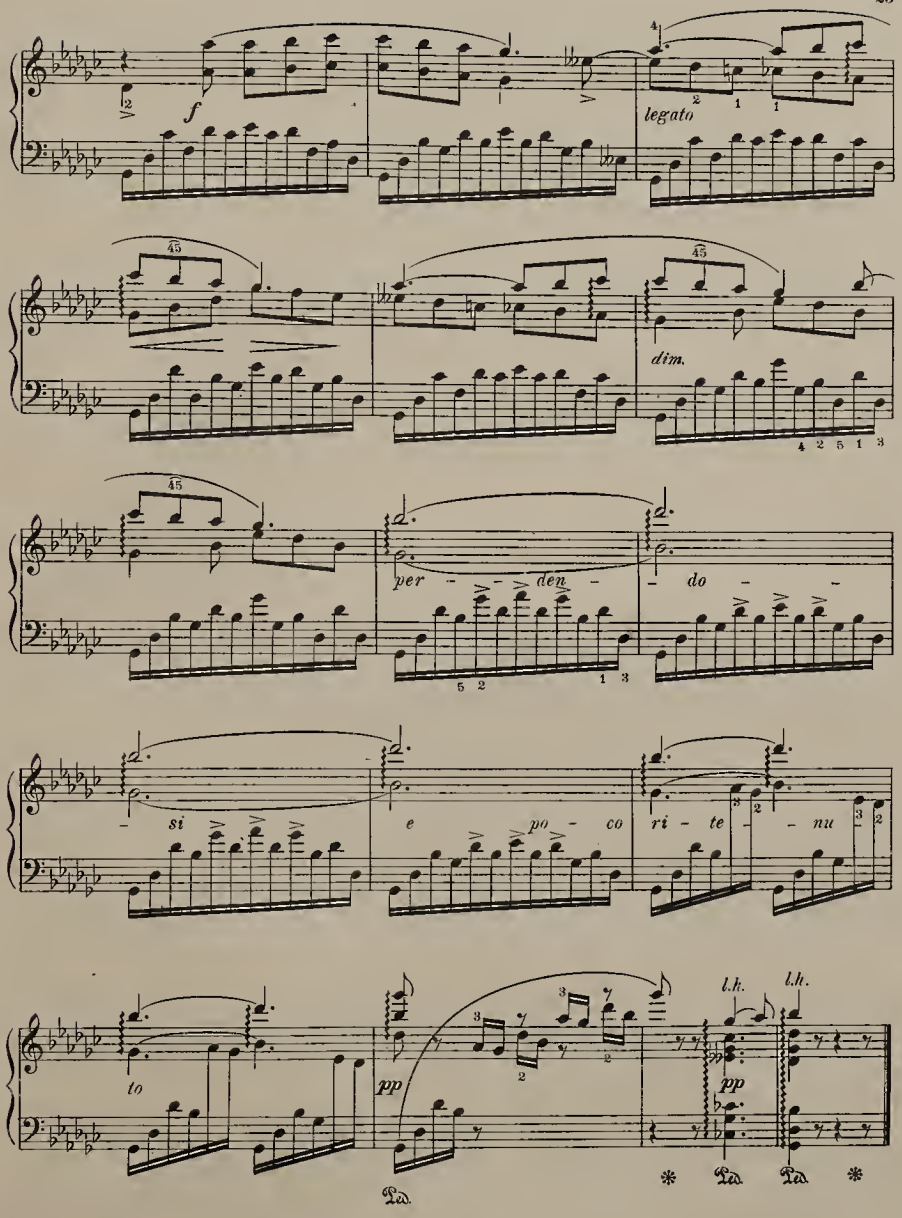

Ped.
Ped.


con
Ped.


affetto

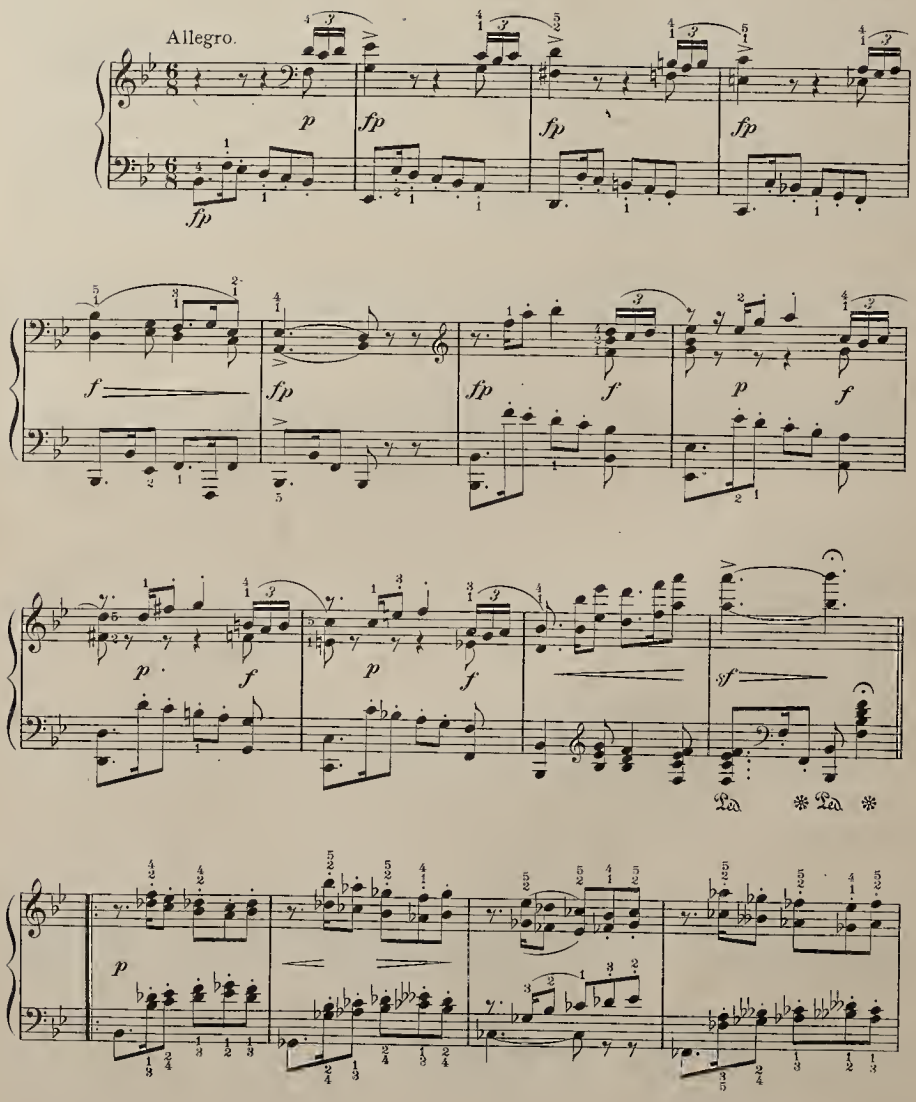

r. h.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

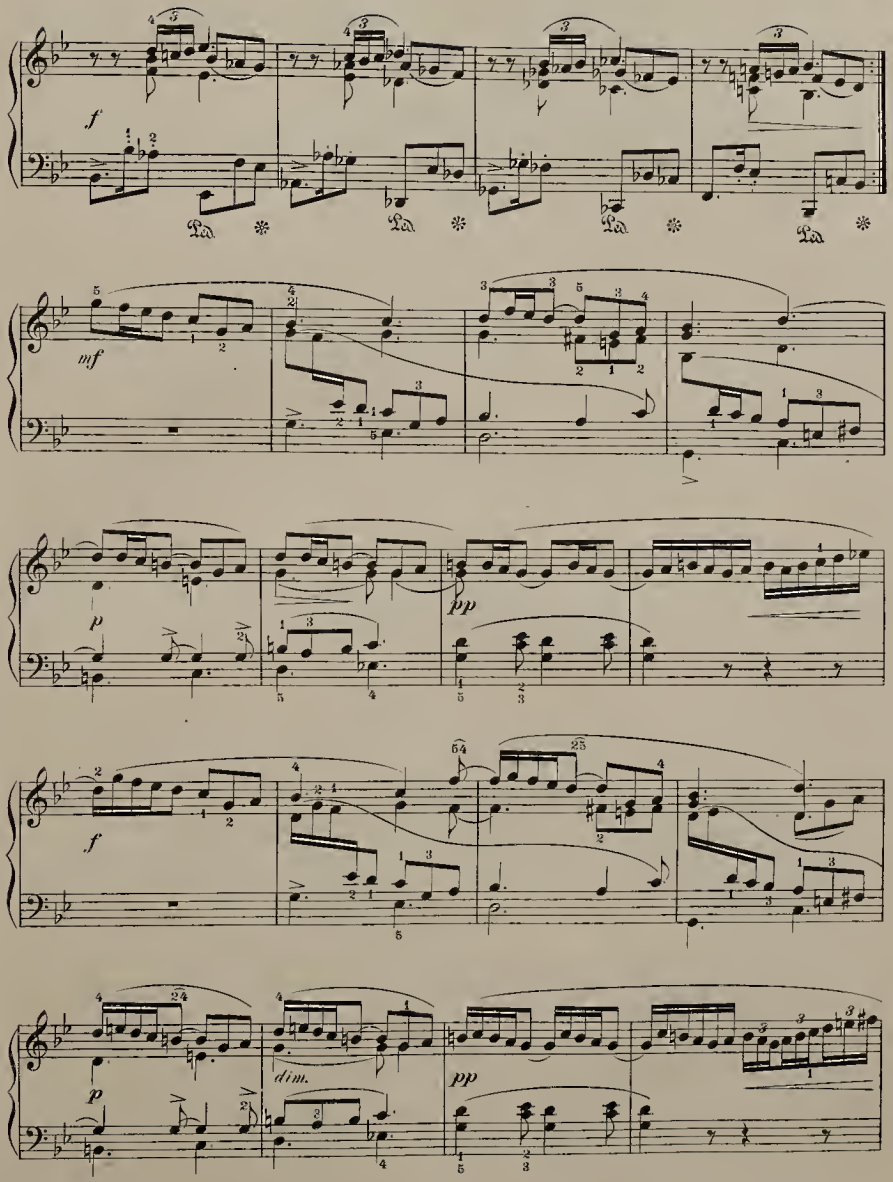

rit.
a tempo
tranquillo

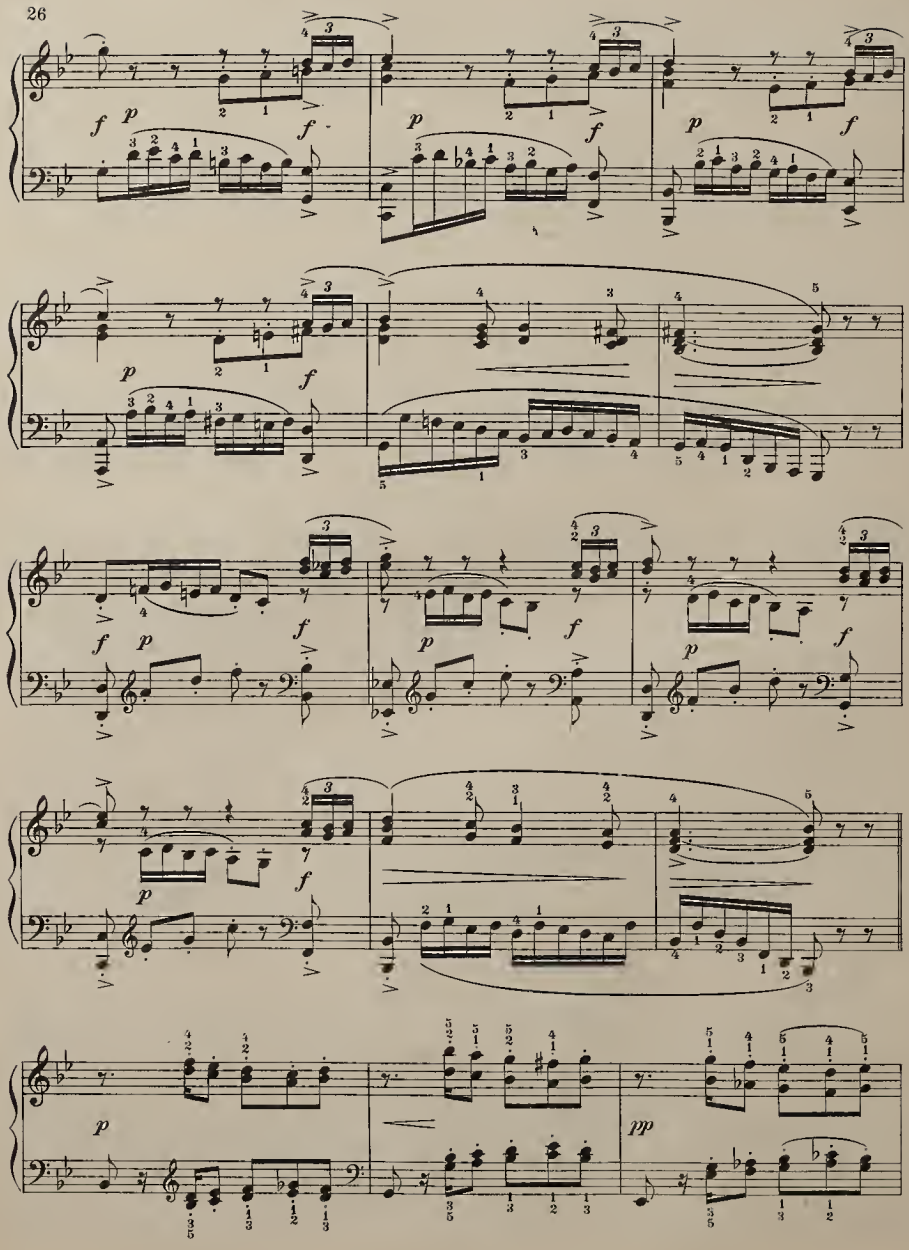

f
legato
dim.
per - - den - do -
si e po - co ri - te - nu
to
pp
l.h.
l.h.
pp

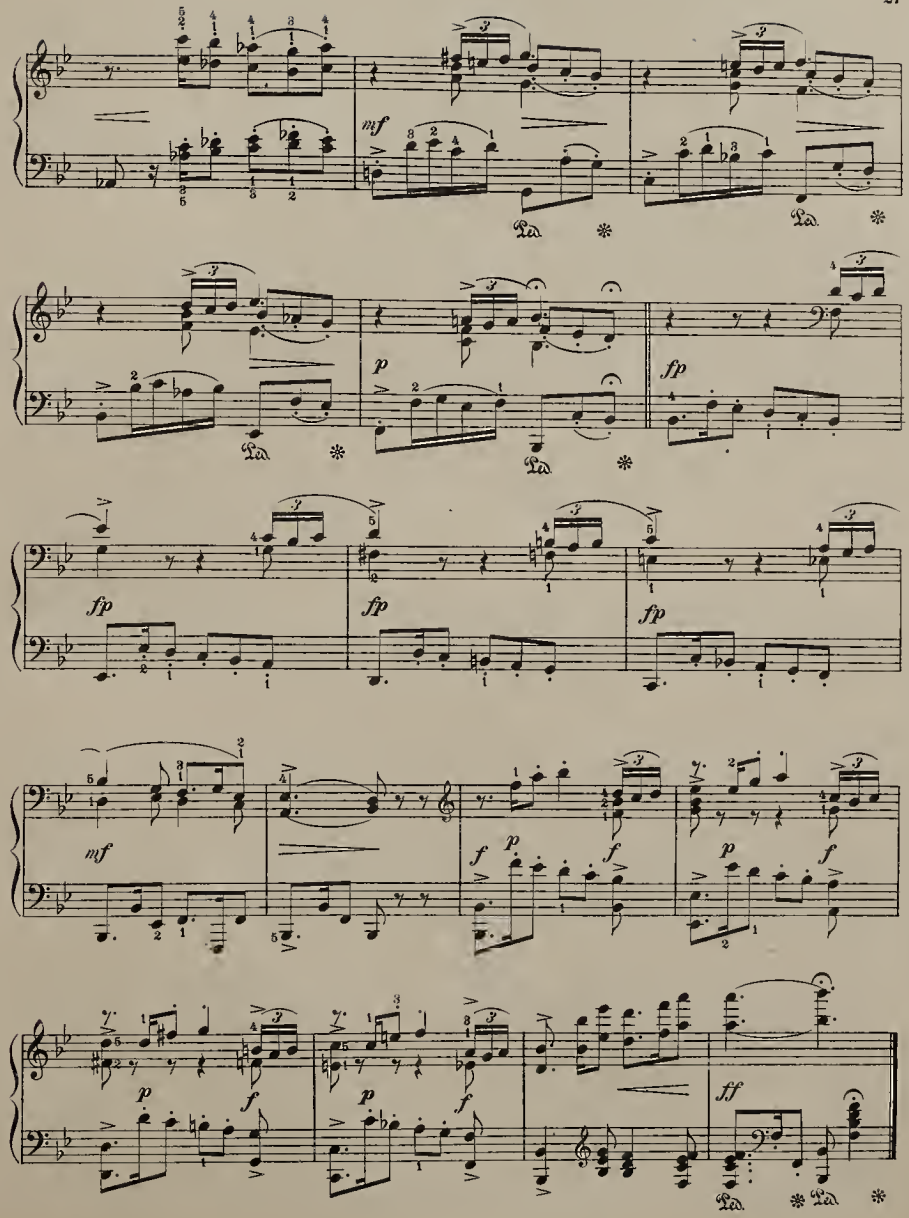
Gigue.

ANTON DVOŘÁK, Op. 52, № 3.




f
Ped.
mf
p
pp
f
p
dim.
pp




mf
Ped.
p
fp
fp
fp
mf
f
p
f
p
f
p
f
p
f
ff
Ped.
Ped.

Steinway Logic

IT is not an easy matter to buy a piano; on the contrary, it is in many respects a difficult task. A piano purchase is different from any other because it is a combination of the artistic and the practical,—a transaction in which common sense, a refined taste, and musical knowledge play leading parts.

This is because a piano is a creation that has its commercial as well as its art side. The mechanism is the commercial, the tone is the artistic. The tone is based on the mechanical part, and to secure a beautiful tone it is necessary, absolutely so, that the mechanical phase should be faultless. It is this combination of art and utility, each developed in a symmetrical manner, that makes the ideal piano.

THE VERTEGRAND

An ideal piano is created in an atmosphere where every environment is conducive to the attainment of perfect results. The Steinway piano has been made with such surroundings ever since the first instrument was offered to the public. The elder Steinways, the founders of the house, were men of high standards, original ideas, and irresistible ambition, whose correct theories, applied with zealous care, finally became crystallized as Steinway traditions. These have shaped the Steinway piano in every department of artisanship.

The third generation of Steinways now direct the destinies of the house, yet all consider it not only a sacred duty, but take pride in adhering closely to the customs that were established by the founders of this historic institution, the unwritten though none the less inflexible laws laid down for the guidance of their successors. Where there is such consistency and harmony in methods of manufacture, such earnest desire and unremitting effort to secure faultless outcome, such singleness of purpose in urging the Steinway prestige to its fullest development, the end gained is certain to represent the highest achievement in the piano industry of the world.

The greater the elaboration in the art phase of a piano, the larger is its value to the buyer. The artistic side is that which is capable of the highest unfolding. But to secure this complete expansion, the art phase must be the natural outgrowth of infallible mechanical conditions. The one cannot exist without the other. It is the skillful and close association of the two that makes the Steinway piano so desirable as an investment. In no other piano is this union of utility and art so favorably displayed. It is simply Steinway logic; the blossoming of practices that have been scrupulously observed by these three generations, and that are to-day as vital a force in Steinway work as in the early days of this distinguished product.

THE MINIATURE GRAND

Another fact eminently worthy to be mentioned is, that the Steinways are the only piano manufacturers who make every component part of their instruments in their own factories. The importance of this is obvious. Every particle of material that enters into the construction of these artistic pianos passes under the trained and watchful eye of the manufacturers, and, as a necessary consummation, an instrument is built that is a never-ending charm to the ear and an enduring delight to the eye. This exquisite blending of tone and mechanism crowns the Steinway piano with a noble beauty and gives to it its proud place as THE STANDARD PIANO OF THE WORLD.

A fully illustrated catalogue, showing representations of all regular styles, will be mailed on application to

Sole Agents

The Nordheimer Piano & Music Co.

(Limited)

Montreal Toronto

NORDHEIMER'S EDITION

of the Pianoforte Music selected by

The McGill University Conservatorium of Music

For LOCAL EXAMINATIONS IN MUSIC 1909-1910

GRADE I.—List A

Johann Sebastian Bach
Prelude and Fugue, E minor, No. 10

Max Pauer
Study, Op. 11, No. 2

Johann Baptist Cramer
Study No. 40

Wolfgang Amadeus Mozart
Sonata, C minor. First Movement

Adolf Henselt
La Gondola, Op. 13, No. 2

Anton Dvořák
Gigue, Op. 52, No. 3

GRADE I.—List B

Johann Baptist Cramer
Study No. 41

Carl Czerny
Study No. 1, Op. 36. Octave Studies

Johann Sebastian Bach
Three-Part Invention No. 6

Ludwig van Beethoven
Sonata, Op. 14, No. 1. First Movement

Charles Gounod
Le Ruisseau, Romance without Words

Salomon Jadassohn
Scherzo, Op. 35, No. 3

GRADE II.—List A

Georg Friedrich Handel
Passacaille from 7th Suite

Johann Baptist Cramer
Study No. 5, in A minor

Johann Sebastian Bach
Two-Part Invention No. 9

Wolfgang Amadeus Mozart
Sonata No. 10 in Bb. Andante Cantabile

Anton von Rubinstein
Impromptu in A minor, Op. 26, No. 2

Fritz Spindler
Wiederfinden, Scherzo, Op. 353, No. 8

GRADE II.—List B

Anton Krause
Study in C minor, Op. 15

Johann Sebastian Bach
Two-Part Invention No. 14

Louis Claude Daquin
Le Coucou

Ludwig van Beethoven
Bagatelle, Op. 33, No. 5

Robert Schumann
Nachtstück in G major, Op. 23

Franz Liszt
Consolation No. 2

GRADE III.—List A

William Sterndale Bennett
Prelude and Lesson, Op. 33, No. 3

Johann Sebastian Bach
Prelude No. 3, in D minor

Domenico Scarlatti
Sonata VI, in G major

Frederic Chopin
Mazurka No. 6, in A minor

List B

Johann Sebastian Bach
Prelude in C

Carl Czerny
Etude, Op. 636, No. 6

Josef Joachim Raff
Fleurette, Op. 76, No. 1

Robert Schumann
Gypsy Dance, Op. 118, No. 3

List C

Anton Krause
Etude, Op. 15, No. 1

Stephen Heller
Study No. 20, in Bb

Josef Haydn
Sonata No. 7, 1st Part, 1st Movement

Adolf Jensen
Irrlichter, Op. 17, No. 11

GRADE IV.—List A

Stephen Heller
Study, Op. 47, No. 6

Jean Baptist Duvernoy
Study, Op. 120, No. 2

Giovanni Battiste Pergolesi
Siciliana (Nina)

Arnoldo Sartorio
Hasche Michl (Catch Me) Op. 370, No. 8

List B

Henri Bertini
Study in G minor

Johann Sebastian Bach
Prelude No. 8 (from 12 Short Preludes)

Moritz Moszkowski
Miniature, Op. 85, No. 1

Muzio Clementi
Sonatine, Op. 36, No. 6. First Movement

List C

Jean Baptist Duvernoy
Study, Op. 120, No. 16. In C

Georg Friedrich Handel
Gigue from 16th Suite

Ludwig van Beethoven
Bagatelle, Op. 33, No. 6

Nicolai von Wilm
On the Swing. Op. 249, No. 3

GRADE V.—List A

Robert Schumann
Little Study No. 14

Carl Czerny
Study in D

Ernest Kullak
Witches' Dance

Jacob Schmitt
Rondo in Bb

List B

Carl Czerny
Study in C major

Henri Bertini
Study in E minor, No. 26

Ludwig van Beethoven
Romance in G major

Carl Reinecke
Rondino, Op. 206

List C

Stephen Heller
Study, Op. 47, No. 2

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